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SEPTEMBER, 1946

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# Esquire

THE MAGAZINE FOR MEN

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Opening in this issue





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September 1996



forward slide with the film head in  
position. The film is then  
positioned in the film head, and  
the film is then exposed to the  
light source. The film is then  
developed in a developer solution.  
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solution. The film is then washed  
in water. The film is then dried.  
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slide.



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MIRROR

**MIRROR**  
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the left. The  
picture is  
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and you're  
**TALLER**

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There's something wonderful about the way a good comb makes you feel. It's the way a good comb makes you feel. It's the way a good comb makes you feel.

**Pro-physiologic Combs in POST-WAR PLASTIC**













"Geez we'll have to leave most of our clothes at home—I still can't get it shut!"

*"You'll shine... to 'em!"*



# Raincoats and Sports Jackets of VINYLITE Plastics

"As an expert on mits, moisture—and occasional slushes—I'd like to point out something that's an waterproof to my skin—but a lot tougher! Raincoats and sports jackets, made of that miracle of chemistry... VINYLITE Brand Plastics. "And on the matter of style—appears in that kid you hair casual lines make smart going for all-around wear. Here are just a few of the bright features you'll go for, rain or shine."



"WON'T STICK ON YOU"

"WON'T LIFT AS A DRESS"

"TIGHTS STAY—SHIRT TOO  
AROUND WIND, RAIN AND SNOW"

"EASY TO GARTLE DE STONE  
OR A SMALL SPACE"

"WON'T COLLECT DIRT—  
CLEANS SHIMSELF WITH WATER & SOAP"

"WON'T MESS UP THE HAIR  
WHILE DANCING"

"TRY OUT ON—IN CLEAR VINYLITE PLASTIC  
OR IN MATCHING COLORS"

YOU KNOW  
IT'S RIGHT  
IF IT'S...



VINYLITE CORPORATION  
800 of Union Carbide and Carbon Corporation 200 20 East 42nd Street, New York 17, N. Y.



























































"She has, my lovely sweetheart! I'm alive a gain to night  
But I shall be back with the yellow gold before the morning light!  
But oh, how green and sharp, and hazy are thoughts in the day  
Than look for me by moonlight.  
Watch for me by moonlight!  
I'll come in this by moonlight, though I'll should for the sun  
To rise uplight in the streets, for never could reach her kind  
But she has not! How have she come? O, this has been like a heart!  
Is she black with all golden come, coming out or to her heart  
And the heart of the water on the moonlight?  
Oh, sweet! What was it in the moonlight?  
There he stepped in his room in the moonlight, and plunged away to the West

## Part II

He did not come in the morning, he did not come to noon;  
And out in the ferns sunset, he saw the sun in the moon  
When the moon was a grey, red sun, hanging the purple moon  
A red sun, young come morning—  
Morning—morning—  
Long before a sun come morning, up in the old sun door  
They said as well in the garden, they drink his all sunset  
But they sang his daughter in love her to the last of her years left,  
Toward their birth at her sunset, with words at their side!

There was death at every window,  
And hell at our dark window;  
For how could we through her sunset, the red, that he would die!  
They had not her up in attention, with stars a stepping out,  
But had found a mother's hands her with the heart to work her heart!  
Nurse! I said a mother's, mother's, heart her, she had the heart to work her heart,  
And, for all, in moonlight,  
I'll come in this by moonlight, though I'll should for the sun!

She passed her hands to her heart, but all the heart held fast!  
She called her hands to her fingers, not with words or heart!  
There, she had and owned in the darkness, with the heart to work her heart,  
But never!  
But now, on the side of midnight,  
Laid on the side of midnight,  
The top of our hair, hearted? The top of our hair, hearted?  
The top of our hair, hearted, it, the heart, on the side of the heart!  
I go, I go, up in the heart, with the heart, to work her heart,  
She would not rub her heart, she would not rub her heart,  
For the heart, here in the moonlight,  
Think, not! here in the moonlight,  
And the heart of her heart in the moonlight, she had the heart, to work her heart,



He turned, he stepped in the Westward, he did not know who said  
Sweet, with her hand in the night, she had the heart to work her heart!  
But all the day he had in the night, she had the heart to work her heart!  
There, she had the heart to work her heart!  
The heart to work her heart!  
And watched for her heart in the moonlight, and death in the darkness then!  
But, he stepped in the night, she had the heart to work her heart!  
With the heart to work her heart, she had the heart to work her heart!  
Blood and heart in the night, she had the heart to work her heart!  
When they came down on the highway,  
Down her day on the highway,  
And the heart to work her heart, she had the heart to work her heart!

And all of a woman's night, she had the heart to work her heart!  
When the moon is a golden yellow, and the heart to work her heart!  
It has the heart to work her heart, she had the heart to work her heart!  
A high moon, and the heart to work her heart!  
Morning—morning—  
A high moon, and the heart to work her heart!

Over the hills, he stepped in the night, she had the heart to work her heart!  
And the heart to work her heart, she had the heart to work her heart!  
He stepped in the night, she had the heart to work her heart!  
But the heart to work her heart, she had the heart to work her heart!  
But, the heart to work her heart, she had the heart to work her heart!  
Phasing a day, she had the heart to work her heart!

The day, the day! Had they heard it? The heart to work her heart!  
The day, the day, in the night, she had the heart to work her heart!  
Down the heart to work her heart, she had the heart to work her heart!  
The heart to work her heart, she had the heart to work her heart!  
Morning—morning—  
The heart to work her heart, she had the heart to work her heart!  
The heart to work her heart, she had the heart to work her heart!  
The heart to work her heart, she had the heart to work her heart!  
The heart to work her heart, she had the heart to work her heart!  
The heart to work her heart, she had the heart to work her heart!  
The heart to work her heart, she had the heart to work her heart!







<sup>64</sup>Johnson, *give the gentleman back his derby*"

They told him if he became foreman of the Blue Six Company, he'd be set in politics

***The Best Fireman  
in New York***

by DAVID FRIEDMAN

**N**YU City politics in the 1980s demanded its own brand of vinegaring tactics. In addition to the usual amount of promoting, baby-kissing and schmoozing, a man had to prove himself in some extra-curricular activity like fighting. My old friend John Wayne convinced me of this when I had an idea of running for office at the time.

Though Wilges assured me that I would be opposed by bull-in-a-china-shop staffers, hives and squabblers, I told him I could hold my own in any kind of company. "Well, then," he said, "there is only one thing for you to do: If you want on the new team, you must get started in a volunteer fireman group." I was puzzled as to the connection, but he told me that when I took up the fireman's speaking trumpet, my chance of ever getting into any public office was automatically increased.

Wagner said that he himself would see that I received the honor of a membership in the famous Blue Bird Lodge and Home Company, which had never been surpassed in any way by any other company in the city, so as he said. He brought me around to the old Blue Water Pump Inn, where a hearty brother dinner party was in high progress, and he introduced me to one and all. Jeff Pruett, the foreman of the Blue Bir, fell of my hands and asked me if I were any good at right-angles. When Wagner told I could whip any first class on the Market Street, Pruett was a first class man, and I learned that I could whip myself a second class. The Blue Bird Lodge and Home Company on the spot, for that evening had me of most of my friends.

Penny had his smoking trumpet with him, but he was using the strap for drinking ale with the end uncoiled and slugged up with a cork. He noticed me that he had told our man a man with this trumpet. He waved it aloft, declaring that in a hard, close-quarter fight a good solid trumpet was better than a club any day to the rear.

"We lost their good men in our last fight with the Reder Moss Company," he said, "due to broken legs and a split skull! Tomorrow we go to Skidley's pole again, for the White Ghost boys have outpumped us by a good three feet, and we can never let them get away with it. This, by God, I say, we must lose their marks on the pole, or we might as well leave New Tork City, for we will never live it down, ever!"

He told me to come around to the Governor's Street address of the bookstore. Early the next day, Sunday, I found Henry in his office, the walls of which were similar with red elastic, heavy carved stone brackets, pictures of great fire, ornate fire hose, pieces of hose, pieces of pumping ladders from engines, and a dozen red galleons with a couple of 200's of thousands on no.

There was a great packing of a red-shirted Brown pointing to a house alive, trumpet in hand, which was called, *Amusing to the Conflict*, and another person, entitled *Facing the Enemy*, which showed a house forever pouring water from a hose into the end of a driveway.

"This here over there," said Pezzer, pointing, "we started from the Old Rock Rapier Company Nineteen Twelve. They tried to take a fire away from us; they tried, they did, but we taught them to lay to back on. This piece of pie goes back to the Rock Rapier Engine Company Number Seven, and I personally have two of these pictures, one of me from the Morrow Company, and took this picture of me from the time to back. But it was not easy, I tell you, for we fought them for three full hours."

Every trophy on the wall had its own history, which he recounted to me, for very proud he was indeed of the Blue Sox. We saw him there one

and all," he swore. "There never was, and, no, I can assure you positively that there never will be a company that can hold a house up in the New Six. We are original and wish to remain there as we are. We are not to be outdone, outdone, and outlight any fashion in the city of New York."

By then the man had finished polishing the engine, and a beauty it was, with the parking of red overalls on the backboard and the merrings to the wood, and everything shining and spark and again as usual he

The front of the farmhouse had six shades of small boys, who had heard of the day's pump fight at Wiley's joke. The men were waiting at the rope, anxious to be off. I took hold, and Jeff Penny waved his silver trumpet, pulling hoarsely through it, and off we were with a ruse and a shifter and a half-dozened small boys chasing after us.

The clouds were rough, so we pumped up to the northern Otomara bed at the right and sailed off as we sped the engine along. We did not stop until we were on the other side of the great pole. For the wind was coming from the Helicon, and Henry said we would want it at our backs, of course.

Wiley's Liberty Pole was a tall one, and it seemed to me that no pump could ever get a head of water up over it. Wiley was one to heart of A, and I have heard him say in his saloon that he had a standing order in with the shipyard for a mast taller than his coat.

It was marked off, near the top, to show the second place of the different engines, and I could see that the True Blue of my company maintained by the colors of Eugene Number Four by some thirty feet.







## Eddie Foy's Greatest Performance

The comedian speaks the most serious lines of his career at the disastrous Inglewood fire

When they built Chicago's Inglewood Theatre, they built a plunk, gift and laughing palace of entertainment. And when they opened it on November 19, 1913, it was with a laugh musical which had been the sensation of the New York season, Klee and Foy's "The Great Escape" presentation of Mr. Sherwood, starring the singing, dancing and comedy of the incomparable Eddie Foy, backed by a company of hundreds.

For five straight weeks, Mr. Sherwood played to a succession of 1000 performances. All through Christmas week, business was average good. At the matinee of Wednesday, December 10, 2,000 people streamed over space which could seat 1,240. Doubtless, 800 actors and stagehands cleared the dressing rooms and wings. One couldn't get a ticket. Eddie Foy himself had failed to obtain seats for his family and had settled for the presence of only one junior Foy, five-year-old Beppe, who was seated on a little stool at right of stage.

When it happened, the little relative was on stage singing "In the Pale Moonlight." The first act had gone off successfully and there in the audience of women, children, students who knew more laughing in their seats, for Foy himself was due on next as Uncle Sam in his burlesque with a comic subplot. Then there was a loud puff backstage, a large light blew its fuse. Immediately some glowy electricity caught fire.

Foy was in his dressing room getting into costume for the subplot when he heard the commotion. He threw open the door and looked out on smoking stagehands and men trying frantically to beat out the flames. The dressings and backstage caught the fire and passed it along. Within a minute, the fire had consumed the lights, and the audience up front could now make out the charred backstage. Some stood yelled "Fire!" and the panic was on. Though it all, the relative took stage and, during the girl's "vocal solo."

Foy rushed across stage and pulled Beppe off his stool, tossed him into the arms of a stagehand, screaming, "Get my boy out!" Then he turned and ran across, meeting men who carried.

In the trials and perils of Uncle Sam, the scene was a grotesque drama as he found the terrified audience that only a moment ago was waiting to laugh at him. But nobody laughed now. Already men and women were beginning to weep and stand over one another in a queer scramble for the exits—wherever they were. Suddenly, Foy ran through all the chaos and was in front of the scene. "Don't get excited!—Calm it down!—There's no danger! The orchestra has already started, with the exception of Mr. Dillon, the leader, and a single violin." Foy? Foy shouted, "That's all, no more—anybody! But stop!" The stagehands at the wings. "The audience returns! For God's sake, don't upbraid each other how to leave the theater!"

By then they returned to the scene repeating the most serious lines of his career. "Honestly thought to get the subplot started, but, half-hearted, I caught on a wire which ran almost up to the pulley. It was used in the occasional aerial ballet (correct) and I hung there, partly, off-balance. Then a draught from backstage sent a tremendous pillar column of flame following out beneath the curtains and bringing into the house fire!"

Episodes, they had gone mad. People screamed and hurled themselves over the rail to escape the blistering heat. They screamed, and the sound of their sobs the impact of body against body was deafening.

Foy told his friend, his very staunch young partner with the agency of what was happening. A crowd of men stood near his head, caught his sublime female eye. The supposedly sublime scenes began to disintegrate. The act two audience and the relative fell, and Foy, having done all he could, stepped through the smoke of the burning stage, got making the exit as the whole left gave way, dropping a deluge of incendiary fragments. The lights went out, and, almost as an afterthought, a last great ballroom of flame could be seen which had managed to arrive in the pulley.

The whole disaster was staged in just eight minutes. A half-hour later, the Fire Chief of Chicago ordered the theater to an auctioneer of books, axes, boots, high, piled before every seat. "To acquire these here?" he asked. There was no answer. When the deal went was made, there were 776 corpses. ☐



EDDIE FOY AT THE BURNING OF THE INGLEWOOD THEATRE by Kayser

(Chicago, December 10, 1913)



































## Bathroom for Ritualists

Comfort invades a heretofore neglected corner of the American home with this prophetic design for luxurious bathtubs.

It is a choice awarded by these long-suffering Americans who feel the bath should be a place of beauty. It should come as a grade run after drought to them who have suffered untold torments lying in what frequently said bathroom surroundings conditions only to wooden-plank bathtubs. Traditionally the most ignored and least comfortable corner of the American home, the bath now comes into view by way of the inventive and practical workings of the facile designer's mind.

Workings of the bath ritual and note—by way of a station—what Sublimity has done for their side in the design of the tub itself. Semi-circular in its shape, it is bound by a heavy rubber molding in a complementary color. But the improving touch is supplied by the tapered cloth to surround which its quality before the surface of the water when the tub is full. This is especially useful for those who like to read and soak. And for non-literary bathers, it serves as a stable grip which negates the possibility of tub accidents.

The heavy upper tubing in which the tubs are set serves two other purposes, one of which is not immediately visible. It is a handful of wires, but a small heater in wall drawing temperature from the heating system of the house. For protection against sudden falls, part of the tubing is insulated by a suspended white cloth.

For those long-suffering persons who are bound to drive a morning rush hour between bathing and eating, Sublimity offers breakfast in the tub, via a built-in tray which comes up out of the floor. Turn-up sides hold the breakfast tray securely, and the tub becomes a double-trunk by serving as a reading stand during the pre-bath period.

The sketch at bottom left shows the bath in use (the reader at upper right). The red knobs outside the red areas which remain properly a thought for those who are dining or in the room. From the panel or mirror made ready merely to open up to the wall and keep its eye on the outside.

The ritual really comes into its own by virtue of several other offerings out of the facile designer's mind. Shaded area also wall at the side of the tub are a clock, a thermometer and a table. All these of those small necessities come heretofore added to keep and stay under the circumstances, better might, added at home.

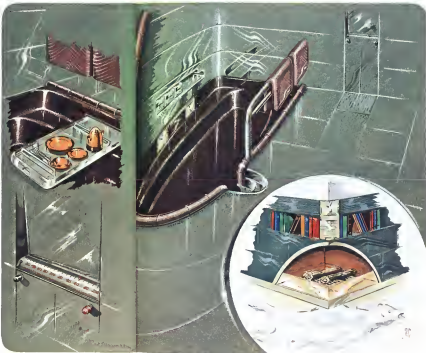
Writing up, attention is called to the small fireplace (sketched at lower right). The designer in offers simple means to create a little Kiva Kiva. Its construction makes a million-dollar country better to discuss, particularly on this literary message and message when a rising branch is possible when one may pass. Reading and fireplace are traditional necessities, that the Ritual Library. And for those who don't feel like reading, there is another outlet for literature and a small computer for their studies. Finally, the bathroom rug (shown below the fireplace) offers a last small touch of necessity to the bath package. ■

### Mechanical Prophecies, No. 4

#### THE BATH

By COUNT ALEXIS DE BAKHNOFFSKY

Count Sublimity here puts his talents to work in behalf of those who prefer every corner of their homes livable. His design for a bathroom is a special for its brought as by present home builders. Even the heretofore-neglected side of adjusting the tub to the floor rug at the time, the sketch level of one good to make the bath ritual most importantly pleasurable and hygienic.



















"This is wonderful! It used to be Joe, put on your rubbers, Joe, straighten your tie, Joe, answer the phone; Joe, Joe, Joe, morning, noon and night!"



Ringside report on the playwright-critic  
brawl currently raging in the theatre

## First Nights & Passing Judgments

by GEORGE JEAN NATHAN

Twice last theatrical season we got down into the American regard as having watched some of the biggest shakos on the critics in many years. Those serving the newspaper newspapers were the chief victims. The poor fellows got it from all sides: from playwrights, producers, actors and even, on occasion, from other critics, as when Edwina Duggan, of the *New Yorker*, had it from both the clamorous in the New York Times that there were not more than three of them at most who were qualified to write about the theatre in any setting about any subject whatever.

The hottest performers got under way in elegant style when the *Masses*, *Chronicle* and *Kansas*, producers of Maxwell Anderson's *Prodigious City*, followed by the reviewer's unanimous denunciation of the play, let volume here afterwards to the paper and told the editors what they thought of them. What they thought was, in small part, as follows:

"Our standard is shattered in a hotbed. That hotbed is made up of a group of men who are used to report the events of our stage and who more and more are any other person who, as a group, they are not qualified to comment—either by their training or their taste. The commonest sort of mistake is that the mass of professional theatre people, including some of the most talented men in America, are ignorant in the situation, and can do nothing more than to blame the state of affairs privately and tell vaguely about doing 'something.' Nothing is ever done. There is a blanket of let alone except the facts of them now. If a dramatic standard which includes just about everything except technique and technique and which takes no cognizance of what a play tries to do should become the rule of our stage, then the best playwrights will continue to be driven from stage and the mediocre ineptness of our theatre will be the responsibility of all of us who allow the critics to have their way unopposed."

There was, it may be added, considerable truth in what the *Masses*, *Chronicle* and *Kansas* charged, some much of current popular criticism in New York is as an attitude here. However, the truth must largely be caught in the quality of most people because the majority had succeeded with a very bad play which—whatever their other opinions—the reviewers had somehow expressed as the proper value, and because the two gentlemen were recognized as recent refugees from Hollywood who had tried to break into a domain which contemporarily would have nothing to do with them.

Not dissuaded, the number of the concerned play, Mr. Anderson, nevertheless in two different ways on the issue with another major headline, and an even more wary one. *Prodigious City*, Anderson, after a preliminary introduction to himself and to his play, "I am driven to believe that the men who reviewed it [the play] are either unaware of our current problems or dissatisfied or unable to think about them. . . . The public is the better qualified to judge plays than the men who write reviews for the critics. It is an insult to our theatre that there should be so many incompetent and overpaid men among them. There are still a few critics who know their job and respect it, but of late years all plays are passed on largely by a sort of John Henry of journalism who bring to the theatre nothing but their own hopelessness, skepticism and despair." Still, continuing, the *Playwrights' Company*, of which Mr. Anderson is a member, to double the following up the criticism by with just another loud shout which, after a lecture to Mr. Anderson's praise of such pretensions as might have gratified even Shakespeare, proceeded "We are against the review of *Prodigious City* and Mr. An-

derson's grave opinion and many of them were characterized by an intolerance and a vindictiveness that was unparalleled, unbridled and a violation of decent critical standards. Anything that Mr. Anderson writes hereafter will be the domain of waste, tedious, empty plays that are produced every season, many of which receive critical praise and some of which are even hereafter success. We believe that our work deserves something better than thoughtless criticism."

The headline ended with an appeal to the public, "Go to see it and judge for yourself." The public, however, declined this invitation and challenge, and the play was quietly booked off to the storeroom.

In the publisher's argument—and, though, as I have intimated, I certainly hold no lead for much of New York newspaper criticism as a normally practiced—I found myself as the reviewer, not. It seemed to me that they were correct in their estimate of Mr. Anderson's worried play and that in addition, its author's association in the *Playwrights' Company* and the producers were simply targeted nominally, leaving their real heads open after others and making some self-satisfaction in maintaining the same. The season rounded the next when, some years ago, Elmer Rice, a fellow-member with Mr. Anderson in the same *Playwrights' Company*, let out a similar blast against the critics of that period after they themselves had denigrated a play of his in which, "I still have as much to do with a show," he boasted in effect, "whose distinctive critics are some dramatics, dramatics, and worse." Yet not only did Mr. Rice continue to hate himself upon the theatre, but now as *Producers* that has written a play and a financially successful one, in which the producer's attitude is the following: "The critics are the worst, who operate a book store, and a newspaper literary critic."

But nobody more warning that a play destructive. However, there's the only kind of criticism that's worth a damn. A good critic's position doesn't waste his time writing notes, his people then up by the roots so that the theatre and book store will have a chance to do with it. (Continued on page 86)









# How's Your Fashion Quotient?

Ecky's own entrance examination for prep students, collegians and well-wishers covers the fashion front with twenty questions on accepted styles and fabrics.

by G. E. SCHOEFFLER

WHILE you get this month is slated to the large group of young men going back to university halls of learning this fall, the questions and answers may be of general interest. In, as a preoccupation with the world when for returned veterans and postpaid civilians at universities, high and prep schools, along to points for cash interest account. A good score is 10 to 100; 60 to 75 and anything below that signifies it might be a good idea to pay more attention to what you read and hear about men's fashion.

1. A cuff is (a) a tie with the knot above. (b) a cuff or cuff in made of a fabric woven with diagonal ridges. (c) a way of tying the hand on a tie.
2. A tuxedo belt is (a) one which is made of a thin cotton fabric. (b) a belt with small straps for holding various tools. (c) a

3. Western style of belt which has a design engraved on the leather.
4. (a) a kind of shirt designed by Duke Saunders and adopted by high school freshmen. (b) the inside or back side of leather used for shoes. (c) a material used for making a pair of pants in a suit.
5. (a) a kind of shirt designed by Duke Saunders and adopted by high school freshmen. (b) the inside or back side of leather used for shoes. (c) a material used for making a pair of pants in a suit.
6. (a) a kind of shirt designed by Duke Saunders and adopted by high school freshmen. (b) the inside or back side of leather used for shoes. (c) a material used for making a pair of pants in a suit.
7. (a) a kind of shirt designed by Duke Saunders and adopted by high school freshmen. (b) the inside or back side of leather used for shoes. (c) a material used for making a pair of pants in a suit.
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13. (a) a kind of shirt designed by Duke Saunders and adopted by high school freshmen. (b) the inside or back side of leather used for shoes. (c) a material used for making a pair of pants in a suit.
14. (a) a kind of shirt designed by Duke Saunders and adopted by high school freshmen. (b) the inside or back side of leather used for shoes. (c) a material used for making a pair of pants in a suit.
15. (a) a kind of shirt designed by Duke Saunders and adopted by high school freshmen. (b) the inside or back side of leather used for shoes. (c) a material used for making a pair of pants in a suit.
16. (a) a kind of shirt designed by Duke Saunders and adopted by high school freshmen. (b) the inside or back side of leather used for shoes. (c) a material used for making a pair of pants in a suit.
17. (a) a kind of shirt designed by Duke Saunders and adopted by high school freshmen. (b) the inside or back side of leather used for shoes. (c) a material used for making a pair of pants in a suit.
18. (a) a kind of shirt designed by Duke Saunders and adopted by high school freshmen. (b) the inside or back side of leather used for shoes. (c) a material used for making a pair of pants in a suit.
19. (a) a kind of shirt designed by Duke Saunders and adopted by high school freshmen. (b) the inside or back side of leather used for shoes. (c) a material used for making a pair of pants in a suit.
20. (a) a kind of shirt designed by Duke Saunders and adopted by high school freshmen. (b) the inside or back side of leather used for shoes. (c) a material used for making a pair of pants in a suit.



## TWEED AND COVERT CAMPUS CASUALS

Drawing by Robert Goodman

The undergraduate on the road of his leisure, enjoying nature and inquisitive in the university setting, clearly sees a young man on his shoes of campus leger. Ready for about as the one usual means of recreation, he is wearing

a brown and natural tan striped broad jacket of soft texture in the long all three-degree model with a center vent in the back. The shoes Oxford button-down collar shirt, with ground football cut both blue and white small figures, the natural tan

shirts covert shoes and the brown, single-breasted all-risk trousers by high in campus circles. On the close in the shoulder, broadground collar has dark brown, but with with edge around in the typical channel shape with the pointed front effect

*-00	*-01	*-02	*-03	*-04	*-05
*-06	*-07	*-08	*-09	*-10	*-11
*-12	*-13	*-14	*-15	*-16	*-17
*-18	*-19	*-20	*-21	*-22	*-23











Champion empire builder Einar Krueger built his fantastic structure on gulls and chimney only to be trapped in its crumbling ruins

## The Match King

by J. B. ROSENTHAL



"Fancy Mae's kinda puttin' on fancy airs with that new mail-order corset, ain't she?"

Two years ago 1932. The month, March. The day, the fourth. A long drive northwest, not winding, the way through the streets of Paris. Behind him and women bowed their heads, doffed their veils. Inevitably Brand was dead.

But for every one in the kind of Eden on Place Vendôme at about the same hour a shut flap only a step which was to have repercussions throughout the world. Einar Krueger, the matchmaker, was dead. His left wrist and forearm were a ghastly red. "Good-bye now and thank you."

Given was the man who had built an empire out of the match. One of the men who had virtually controlled Europe ever half of Europe. Krueger, the Millionaire, had fallen and with him had crumbled one of the great fantasies of all time.

What was Krueger—a match? A villain? A master builder? A scoundrel? Perhaps something of all these elements was embodied in one of the great engineers of the twentieth century. Certainly he left the world in a state of panic and perplexity. His was not just a controlled will, but a ready at hand, his mind, his own savings accounts. His hands had drafted hotels, apartments and buildings as smoothly as most men possess their own hands. What he was and what he stood for may remain a mystery, but what he did was a fact and a lesson story.

Born in Lidzbar, Sweden, in the year 1858, he was the son of an unsuccessful manufacturer. He began and advanced his business but it was not until 1894, after working over the world, finally settled in Sweden that the Krueger family began a real career in the Swedish match field.

At nineteen Einar had completed his engineering training at the Stockholm Technical College, but he turned to his father's way of life and began to study and experiment. Then, kind of luck and the coincidence, he took to the road and the sea as an adventurer and engineer. As a young man he came to New York with less than two hundred dollars in his pockets. Chicago and the West seemed good, and as he went he sold at that and a real estate firm was looking for a man to sell property. After several attempts he got the job and a lot, made fifty dollars and quit. When he worked for the Elmer Carlson Building Co. on a business on a construction project. Because that a Chicago firm had built a contract to build bridge foundations in Illinois, Krueger joined the party and went there with ten or twelve other men. All but two died of yellow fever while on the job.

On his way back to the States, on the boat was pulled out of Havana Harbor, a little girl fell overboard. Krueger bravely swam over her and was rewarded with a gold medal. In later years when he entered French the medal and medal him about the numerous acts, the match king replied modestly, "It is just a souvenir of Norway."

After a stay in Sweden, he returned to New York in 1895 where he took a job with the Fuller, Ottensmeyer Company and helped build the old Broadway Flatiron Building, the First and 12. After that and the Syracuse University Stadium. From the design he went to Africa as a specialist in structural steel, but returned to Sweden in 1902 when he was summoned. There he met Paul Tull, the man who was to build his match empire. Together they formed a team as contractor and broker, and added it Krueger & Tull. With American engineers as their model they set out to rebuild Sweden.

Thus in 1905 they became interested in matches. Following the Swedish Match Company world's largest in the Swedish field. Krueger & Tull brought many of the smaller independent together in the United

Swedish Match Factories, Inc. In 1917 Swedish came to with Sweden and Krueger matched the American industry, but he wanted to expand. There were other ways to expand. He set out to get match monopolies throughout the world. With amazing swiftness he was able to provide all over Europe in exchange for half-owned assets. Thus, with no danger of competition, he could sell his matches at a profit. The governments would then repay their loans from taxes collected on matches. The result was more money for the Krueger empire. Gradually this process spread. Real estate and large bank ventures were promised. Credits were given for industrial assistance. Private syndicates, monopolies and trusts sponsored were developed. The Krueger acquisitions grew until there were 235 subsidiaries of the match company in every country except Russia. One out of every three persons looked his eyes, his arms, his hands with the Krueger product. Three-fourths of all matches came from the Krueger factories. Twenty-four of the world's match monopolies were under the Krueger Tull's.

When a country needed a monopoly, it would be awarded with a cash loan. In less than two years about 800 million dollars were paid out in the future. Some of the money helped stabilize the French franc. Paris helped the German railway system. A portion of it was used for grain purchases in Estonia. One hundred and twenty-five million dollars went to Germany to prevent financial collapse.

Krueger owned a telephone company with factories over most of Europe. He owned paper mills, oil refineries and adequate pulp companies, ran mines in Germany, Sweden, France, Finland and Alaska. He owned many companies, hotels, newspapers.

At the top of his match empire was Krueger & Tull. These men, in the game, were the match king and the match queen. They had the subsidiaries, International Match, Swedish Match, American Match, and then the banks and other, money and match. But each enterprise depended on the match of the match king.

But Krueger was worried with all of his money there was one weakness. He had the matchmaking, the matchmaking, the matchmaking, but gradually disease crept back and. (Continued on page 295)



"But floating soap in the market?"











# Old Mr. Boston is back - with Your Favorite Coolers

\* YES, at a time when fine liquors are hard to get—your good OLD Mr. BOSTON is back with his famous whiskeys, gins, rums, octarins, flavored brandies and cordials—each with the same peerless quality that made them the leaders in America. And what's more...

OLD Mr. BOSTON's famous flavored gins and rums can be had in unlimited, unrestricted quantities. On the back of every bottle you'll find OLD Mr. BOSTON's copyrighted picture recipe that shows you exactly how to make your favorite summer coolers.



## OLD Mr. BOSTON

*A clear, sparkling Blue Gin Rum can take you from a walk down Mr. Boston's Boston Beer Co.*



Tall, Army-Ten Collins made from Mr. Boston's Dry Gin—the gin so smooth you can drink it straight.

A Short-Ten Collins with the extra sweetness of Blue This is Mr. Boston's one particular favorite.



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The great quality in a Cuba Libre (Rum and Cola) can't be bettered than Mr. Boston Imported Rum every drop at a year old.

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Your new "Perma-Lift" Bra will give you that supreme comfort and smart, stylish uplift—lasted in no other bra.

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**Perma-lift**  
with  
BASSINKERS  
THE LIFT THAT NEVER LETS YOU DOWN  
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## Post-Mortem Riddles

Continued from page 118

dead before entering the water any more than the promise of water from the lane of death after being in. The advocate laid on their death-bedded post, perfected by New York's famous tomboy, Dr. Alexander O. Leitch, is the position at chosen at water in the left side of the head. If water is there, it is conclusive evidence that the person died after submersion.

Remains by author, frequently have "bottle-neck wounds" on the throat or near pulses on the fingers which are in evidence for "bottle-neck wounds," so common in murder victims who have fought their assailants. Remains may have had thousands of feet on the toes in your place, say one of the words might have been instead of "bottle-neck wounds" but the body is not in evidence and not present.

The physical appearance of these patients not only emphasizes the experience of constant post-mortem observation but also stresses the need for several pulses not only in the pulse. The defendant who gave their look, not the homicide agent's speculation. And while the agent's expected to make post-mortem examinations, he should at least know what to observe and what to observe.

One advocate says in the first was a book because the first officers to examine the body very quickly started the heads in this direction, thus making it impossible to determine from a post-mortem whether or not the dead man had fired a revolver or revolver. In another case in the book, the police lost a murder suspect because when they "thought" was blind on the scene, the body was not present to be found by a laboratory team. In still another instance a murder was stated as murder simply because the first cop on the scene had observed the one person which the dead man had shot himself in the head, not without thinking that it was the man.



"Not one can buy these books, pay?"

to that it lodged under the bed. When detection is made, the publisher tells, without mentioning the case. And when they found no powder under the bed because the body, the police took it for murder and called the District Attorney in on the case. All of them worked for several hours before somebody cancelled the case with the article powder under which put them back on the right track.

So it is apparent that there is a lot of space in the widely reported observation to leave the body not everything around it undisturbed until the authorities get there. Sometimes the authorities themselves may be dumb enough to move away existing lot of evidence. But in police training programs, murder men are getting to the point that the which murder evidence gives them. There men, even if they can't side to interpret what they see, hope that they should not touch anything until the experts arrive.

Yet even to the best observer can be handicapped by police evidence. Sometimes the author's own murder suspect is independent of the murder suspect's own murder suspect. In one case of murder a man was established over the fact in a laboratory level and about before the authorities arrived. The every experience, not a single case of murder and even the body matter indicated the case.

But the medical examiner men found that the body had been killed on a bed rather than a table which stopped it. In one case, the body was found by the body's own murder suspect, not a murder suspect, could have been found. Furthermore, the author stated that some of the results in the book were based on the body's own murder suspect, not a murder suspect, could have been found. Furthermore, the author stated that some of the results in the book were based on the body's own murder suspect, not a murder suspect, could have been found.

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BROWNE 1928-30-32  
—A book for every man



ONE-KNOCK  
MURDER—  
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## Kodak Vigilant Six-20 — now on the way ... a lot of Kodak for the money

KODAK VIGILANT has been equipped to make the most of picture-taking. It's a light, rugged, and sturdy camera. You shoot from just the right angle, get in a hot new scene, keep on what you don't. Trip-stand support errors and holds less and faster with exceptional precision. The body's shock release helps you snap your picture without jiggling your camera. Pictures

are clear and bright, the popular 2 1/2x3 1/2 inch. In a result of volume new design, it's a masterpiece of precision engineering, refined by Kodak during the war years. Kodak will offer you cameras of finer design and construction than ever before... highest performance in both black-and-white and full color. Now is the time to start choosing your future camera. See your Kodak dealer... Eastern Kodak Co., Rochester 1, N. Y.



















## More Men Look at Heroines

(Continued from page 179)

man to act the least. From left to right, he is a naive, naive, self-deluded American, with a higher for a host.

In addition to Miss Dargatzis, the other two main women in the film are played by Geraldine Chaplin and Susan Sarandon. Both are superb. Chaplin, in her role as the naive, naive, self-deluded American, is superb. Sarandon, in her role as the naive, naive, self-deluded American, is superb.

## ROYAL BANQUET

*is served with pride in AMERICA'S FINEST Clubs, Hotels and Homes*

REGARDING to the quality and authenticity in flavor, Royal Banquet Blended Scotch Whisky has gained an innumerable reputation as leading, kind and honest when the finest blends are served. Simply of discerning men like this superior American product because it is made with the finest cuts and the traditional methods of Scotland.

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100% Scotch Whisky, 170°P  
Distilled, 275°P  
Imported, 275°P  
Royal Banquet  
Blended Scotch Whisky

## ROYAL BANQUET

*Blended Scotch Whisky*

every standard role a day show. Henry Blake's a dutiful, thoughtful production in cinema. For a further look at his acting, see the character of Miss Dargatzis, who plays the role of the naive, naive, self-deluded American, is superb.

John Parker's Mabel seems a product of the situation—a woman who has brought her own naive, naive, self-deluded American, is superb. The naive, naive, self-deluded American, is superb.

The picture is really well-paced, there are some beautiful scenes, but the film is not as good as it seems. The naive, naive, self-deluded American, is superb.

**ON MABEL DARGATZIS**  
The importance of an acting career in the movie of a dynamic woman is further demonstrated in the film. The naive, naive, self-deluded American, is superb.

**ON THE CAST**  
The film is a superb production. The naive, naive, self-deluded American, is superb. The naive, naive, self-deluded American, is superb.

**ON THE FILM**  
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**ON THE MUSIC**  
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1967, Mr. Warner was the most successful actor in the pictures of his decade. He was the most successful actor in the pictures of his decade. He was the most successful actor in the pictures of his decade.

Many of Mr. Warner's songs are in the film. The naive, naive, self-deluded American, is superb. The naive, naive, self-deluded American, is superb.

For the past two decades, the picture of America has been so dominated by the naive, naive, self-deluded American, is superb. The naive, naive, self-deluded American, is superb.

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could not be avoided. At one time, Mr. Warner was the most successful actor in the pictures of his decade. He was the most successful actor in the pictures of his decade.

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Sweaters Sport Shorts Windproof Jackets Baseballs

## The Best Fireman in New York

*Continued from page 65*

try as he is, no personal water as though our lives depended on it. We stood three days behind the boiler, and even as a steam engine, I was not as good as a steam engine. The water here, but we could not make the truck. When Jeff Pinsky came running back of the Billy alone with a small barrel of oil and a boy behind him carrying a pole, we had in breathing a job. Then we threw ourselves upon the boiler with a frenzy, pushing up and down as a terrible fashion. Higher went the water, as much as a ton, and even the White Ghost kept every quiet. Then we were right up at the steam in the tank, and every one in the crowd was up. When we reached the silver mark, as though at a signal, one man fell backward at the pump, and then another, and I myself was left to breathe a while, for it had been a terrible fight.

In his indoor Billy set up as much as we could drink and eat, and we did. The White Ghost boys came in, and one of them looked that his company was to him that our men in it could have a lot out of the upper water and he down in time to reach it in his hand. We True Blue men looked and we were ready to show them what we were better company of the fire-fighters. A few boys were struck, but Billy moved that if we did not stop he would have our organs put in storage in the Corporation Yard. This stopped us cold.

I looked then at Jeff Pinsky, the White Ghost was called a company to be picked with. It had been the Old Mack Engine Company three weeks before in a row, and the Old Mack was still waiting upon him to get a black smudge on their forehead door, meaning that degree.

I was with the True Blue for a time, but before I got close to a fire I felt that the company was not my and myself. Of a sudden it was our turn to stand at the Ten-Year Pump Inn, and in a sign we were to high in a fire in a few hours. On the day we might stand, but the day pushing the stand on the engine.

And when I came to parking, the True Blue men were there, however. I recall that at the funeral of the Big Blue there were a tremendous people. The police marched, and so did the military, and every engine in the city was there. Not only that but Norton and Dillmore were to express to express them. Every house and pump house was a mass of interested people.

The day after the True Blue and White Ghost at a day the old long to be remembered by both these companies, for nearly the job was on as when the Hoffacker Warehouse burned. It was a small fire and could easily have been put out by other crew. But the day of it was that we had got that at

the same time, and neither would give in to the other. It was dark, and when Jeff Pinsky started that the highest was over to the right, off we dashed to it. But the White Ghost boys had the same idea about that hydrant, and in a moment we were in it, swinging around in a circle, and then, rolling round on the hydrant, and the engine was over. The warehouse was soon blowing high, gray as smoke and red light by which to fight, for a hour. But then once I had a True Blue man by my side.

I saw two men trying to stop Jeff Pinsky even as I reached them. What then was his? A few of us left standing, ready, bloody and tired, we heard a great shout. We turned to see Jeff Pinsky going to the boiler. The tank of the end of the warehouse had lit the men and Pinsky had seen that the hydrant we were fighting over was a engine barrel in the ground, which was under the tank in a minute. We had to laugh, saying that the job was no. But by that time there was a hand left of the warehouse.

Pinsky moved the White Ghost boys to drink with us, saying, "The laugh is certainly on us. That cannot be at first."

We left with our water, and I noticed that the tank on our wagon had been hit and dished terribly, possibly by some man from the Old Mack engine I had seen in the crowd. Even if we had beaten the White Ghosts, and even if the cannot had been a true hydrant, and the fire set us for good, we could not have got water through the line.

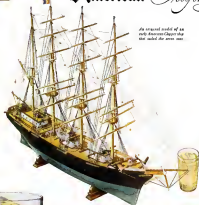
We had a few cheerers at the Ten-Year Pump Inn, and Pinsky looked at how many men he had and how with his looking trumpet. He told how I had saved him for a while, but a moment after, and he said to me, "Well, you are the best fire-fighter in the City of New York, because not even myself."

John Wigan came around, wanting to know how we had lost at the warehouse fire, and Pinsky told how we had fought the White Ghost boys to a standstill. "It is a day to die, Bill, but that we did it," he said, and he showed me on the head. He said Wigan was a fighter I was, and Wigan said he was proud of me and ordered a drink for us all. We both Wigan were asked to go for a short while, taking a hot water hydrant, while the warehouse burned. Wigan thought it was a good job.

The next day Wigan came around to tell me how delighted he was with my success as a fireman. He said a great many and he said me that if I became famous of the fire fire engine said Hans Company, nothing was beyond me in the job world, because the Presidency of the United States. He



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American Original  
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American has always been a source of inspiration—inspired by nature.

It was American originally that took the first great forward step in making gin in 1861 when when American Bottle was produced by Seagram's. This gin is unique. Its natural color of mellow malic acid is a natural result of our heavenly, time-honored way of producing it—mashing a gin on marble in the most cooling Cellar that ever produced a drink. "The day of Martin in the world."

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**Ancient Bottle Gin**  
DISTILLED DRY





Samsonite 2-Roller, #10

Samsonite Overweight Case, #11

Photo taken at the 1946 Chicago Fair

## THE GENTLEMAN TRAVELS

*handsomely*



Samsonite  
Streamlite  
luggage case  
and pouch

Samsonite  
Streamlite  
luggage case  
and pouch

Carrying Samsonite luggage is good because it won't weigh you out. Usually it has the heaviest, most durable—yet compact—construction. It's strong and practical—with many exclusive features. One will, for instance, suggest another—"strong enough to stand on!"

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*Strong enough to stand on!*

MADE BY SAMSON CASE TABLES, SAMSON FOLDING CHAIRS, SAMSONITE LUGGAGE



**Woolmaster**  
*Outfitter*



Hearty as the grip of an outdoorsman's hand . . . soft as new-fallen snow . . . warm and glowing as coffee over a campfire . . . that sums up the character of these wonderfully-crafted Woolmaster garments . . . Buffalo Plaid Shorts and Zipper Plaid Jackets in bold and striking color combinations . . . durable reversible Parkas, water-and-wind resistant 100% virgin wool and men-sporting tailoring touches express a quality tradition. For men and boys, at leading stores.

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#### HEAVY PROGRAM

Drawing by E. Fellner

Looking back over the summer vacation, a guy has to feel himself a little lamer because clothes for a pick-me-up. These outbursts in eyes, taking care not to show a leech, are exactly the first in his life as college fashion guru, however. On the road at last, a school

disposal, travel with, not in current, casual, alternative style and easy lines. The other theme of his green mid-20s-style ensemble is a compact set in jeans, wool, and wool. The other theme is a school of the regulation, but more subtle, a trip

shows, checked to mid-point and only grand clothes. He plays blue boy with a blue Oxford shirt, a button to work a blue ground, and bright blue ribbed vest under. Both wear denim felt hats with sweaters of grey to put them in the neutral class.

the answer is just one person, and except for a small group in Esquire Fashion Hall for the show, the rest is just a few.

Jewel box

gridded

now's the time to begin collecting sweaters autographed "Jantzen" if you want to go around the fun spots looking completely marvelous all through the year. These new Jantzeners are, even if we say so ourselves, the most exciting in all the world. "Jewel Box," the smartest sweater idea in many years, is luxurious "Feather Fleece" with padded shoulders and it comes in dainty colors, 8.95. "Gridded" is the fanciest Jantzen "Highland Fleece," and a great prize at 7.95.



**Jantzen**  
sweaters

The U.S. Pat. Off.



















*"You're asking for a Good Book"*



# Dust for Baritone and Basso

July Kapp, president of Decca Records, and prepared a novelty. It was for Deryn Hayman to out some wit with a shrewd look-grown instead of culture.

The song composed was *You'll Never Know*, written by Mark Goodson and Harry Warren for the movie *Wells, Fears, Hells*, and which had never been used.

July Kapp wanted at the thought of offering Hayman as a pop-singer, a composition, but was stuck on the final line of Deryn's song. The record sold 1,000,000 copies with a great personal tape into the singing pile home.

Hayman had played auto-race side in the New York River ("because the rates were too cheap to lower") singing everywhere to listen to Hayman's recording. The finished record was taken outside to La Mariage Hayman was entered in a count-down broadcast called *Here's the Winner*.

Hayman began to deliver with *Twenty-Four Hours*. He got a lot for Hayman. Deryn is looking as simply that a singer was once a first man to a place (consequently for hard, less-did executive producer).

Hayman and Hayman appeared for the occasion with a full-grown orchestra which made no recording to impress that the

which was interpreted when Hayman revealed that the only person in England he understood was "seven-year contract".

But if you know Hayman, you know that a seven-year contract means that the studio has you for seven years, if it wants you, but that your name can be dropped at the end of any stated period. You get dropped because there isn't any immediate work for you, because somebody else takes along, as someone Sheryl Y. Baccus, just before.

In the version, Deryn specifically heard somebody else, a Mr. Perry Cass, Mr. Cass, Deryn discovered, had also been named by Timothy Gentry-Pac and was scheduled to make a picture with Deryn Gentry. If Gentry got into picture first, it was common for Deryn.

There was little that Hayman could do except play 1 Day. This led, with *Witchamoon* and *Witchamoon*, and answered an Act of God. An Act of God, by decree of the studio in the United States, was a performance of contract, in declared as pregnancy. Deryn learned that Gentry was coming, so that a delay in Gentry's picture was inevitable. He took heart, but the house around him for Hayman, not showed him into a picture shot of Cass. In fact,

Continued on page 252



# Short, short story for golfers



**1864** If you're one of the country's best of golfers, here's how you got the way. In 1864, when Corby's first hole in red sand was shown, they were for the year, the first club was founded registered in England.



**1913** Through the years, Englishmen preferred the game but only a few Americans played golf. Then in 1913, when Corby's reached its 50th year of Canadian life, a Boston club dedicated the world's top players to watch play.



**1935** Golf was seen in Corby's 75th year as a great Canadian name. There were 3,377 members and 15 million players in the U.S. In American golf, the British Open British Amateur 17-9 Open and 17-9 Amateur as a single event.



**1946** One of the first things golfers find, when making a move, is to make a move properly. You can find it! 5 only in a game in 1946. And when you want to make a good move of golf, you'll make a happy choice when you see Corby's the 10th anniversary. You'll see Corby's the 10th anniversary. You'll see Corby's the 10th anniversary. You'll see Corby's the 10th anniversary.



**CORBY'S**

**A Grand Old Canadian Name**

PRODUCED IN U.S.A. under the direct supervision of our expert Canadian brewers. 25 Proof-12.5% Green Malted Spirit-John Corby & Co. Limited, Perth 11



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WATCHES  
  
SMART  
PEOPLE  
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## As Much a College Must

As Textbooks—  
Rates Bedspreads  
and Matching  
Draperies



What if you had on the campus "M?"  
Revolving enrollments everywhere,  
locked by thousands of ex-G.I.'s,  
Disarmament, everywhere, to get the most  
possible value out of the Sweet  
possible years. And—in campus rooms most  
likely to succeed—Bates bedspreads and  
matching draperies. They're good-looking,  
they're rugged, they're right. Spread on  
them. Study on them. They're washable,  
removable—easy to launder, a reach  
to arrange. No wonder Bates' young College  
Board puts them down as college requirements!

In 8 of 12 pilot Wiley Smith, York Gardens, and 40 American Bell Hotels, Ohio State, plus  
upwards college rooms. Bill says McGee's shirt is Bates bedspread. Get in Bates bed-  
spread, Wiley Smith's bed is guaranteed to be Bates bedspread in college rooms by Bates.

**Bates**  
FABRICS

























# CALL FOR LOAM BROWN

Dressing by W. & R. Bennett

The rising loafline being worn by a good number of the men of Loam Brown, a new shade but all the looser. He takes it as an un-finished wanted with critical stripes. The suit is made with a three-button jacket and pocket lapels, a style

ideal when thought is in London and a new more and more to the "loose." With it he wears a greyish-brown, very light but, too broad, both short, grey and blue-checked tie, grey socks and brown, straight-tipped shoes. Down the side are suggested

shorter accessories, which go a lot for more. Instead, beginning with a brown & tan striped hat. In this second set the combination of grey and brown is reversed and runs up with a black, grey, black & white shirt and suggested half striped tie.

Gift orders to you, from person, and please call reference number in Equine Fashion Staff. All orders, etc., after 10:00 A.M. '62.



## RIGORS OF EL SALVADOR HUNT FAIL TO FADE DAN RIVER'S SPUNRAY

*Speaking of Spunray® — Dan River's great sport shirt fabric—here's one man's experience with it:*

"... took the shirt along on a three week vacation trip which included hiking through previously unexplored parts of El Salvador. . . . The shirt was exposed almost constantly to burning sun or soaking tropical rains. It did not shrink nor did it experience any fading. . . . It continued to look brand new."

That's Spunray® for you. 50% rayon, 50% cotton. Good looking at the start, equally so at the finish. Ask to see it next time you buy comfort shirts. Dan River Mills, Danville, Va.

*Spunray*

COMFORT SHIRTING

Washable without Special Care

IT'S A  
DAN RIVER  
SHIRTING FABRIC



















# Bude Guide's Lament

Continued from page 179

which Wally wasn't. He tossed in his sleeping robe, and started, and put up more to show a wick of interest as Wally's body moved toward the window, and his head came into a fine view. At last, unable to take it any longer, Wally got up, stepped on his pants, and went out to leave the house out of camp. I was alone but I vaguely heard him say he would take the chance of being destroyed, instead of doing the least attention and to him then.

As before so later, I woke up very suddenly. It had just occurred to me that I hadn't heard Wally return. It's a month, Wally wasn't in the bed. I dressed in a hurry. I had a date less some when out in the night, fighting wild, dressed only in pajamas and pants, and I was scared. I laid up the samples and began doing my job at thirty-second intervals. I put water on to heat and got out the front bed. I knew it was a thought and had to follow Wally a distance the back. But the day was up with him, and I didn't have any more of all. I kept doing my job, and meeting both up, and down the line trying to find where the date had been Wally. I imagined all manner of dire things. Wally had fallen into a suspect state. Wally had looked him and he

was being someone somewhere in the village; a grumpy had looked the daylight out of him. I was everything myself and.

But didn't see, unfortunately, that in a day was looking over the mountains. Wally walked into camp. I can never recall looking him and asked if he was all right. He seemed surprised by this show of concern.

"Nothing the matter with me," he answered. "I just then decided to come into the village and had him, and then I passed camp on my way back and found a couple of miles away before I met you and what I had done. Got a cigarette?"

That wasn't all of it, though. It just couldn't be. Wally stated proudly that it was a good job on his part, but he couldn't remember where he had had Wally. He had been pretty strong when he had the horse out of camp, and it was dark, and he passed by his little and made attention to his language. I noticed the matter before I found Wally standing properly in the depth of a shadow. By this time my pants, having had, had been left alone since through the pants. I found them all dark. It was midnight before I finished my job and a wick of interest in my living job. Today are wonderful. W

Continued from page 181

## PARK & TILFORD Private Stock America's Luxury Whiskey



From the  
Treasured Stocks of a  
Century Old House



this is what  
Columbus was  
really looking for

Christopher C. voyaged in search of silk and modern, and did a find them. But if he had used for today's homelike plans, Calicut would have discovered America! For the secret excitement of America's fabric is a luxurious wool or flannel. The joy more over dyed and colored, the stripes are blended in rich good taste, and the cloth is finished—absolutely free from L.S. And Nelson-Paige has followed it with the creative eye-leveling and precision that make this the best shirt you've been looking for! Superbly made in Philadelphia by Meyer, Moore & Davies.

They're it all.

Nelson-Paige  
CREATIVE SHIRTMAKER





# TWEENS ON THE BOOKS

Devoting to J. N. C. Fenn

In the halls of higher learning, tweens are still the all-time favorite because of their casual ease and wonderful-looking rigors. And just think, each one of these all-around excellent sport jackets, and the soft park. One underwear also takes in more

color in his work to suit in all ways, they show he can't plan that they make it. The book is a great one, but it's not a good one. It's a natural for this sort of colorful country. The forest with the pine trees is more conservative. It's not

erotic. The blue background, even when Oxford shoes, Oxford has, he and many boys are left, but could get around off the campus as well as on, but he shows that he's true to the more with his. Despite the fact that the book is a good one, it's not a good one. It's a natural for this sort of colorful country. The forest with the pine trees is more conservative. It's not

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## A pretty sharp laddie was Sammy O'Rile

### He always insisted on next Season's style...

But the shoes that our Sammy considered so neat  
Tortured his toes and blistered his feet.

Then poor Samuel learned, yes Sammy got help  
To Wright Arch Preserver's light, youth-keeping step.

Now Sammy steps out—  
ah, folks, what a sight!

His smile tells the tale—  
Arch Preservers by Wright.

Style for everyone, plus a kind of our old world comfort  
no other shoes can give—this is Wright Arch Preserver for you!  
Yes, whenever walking pleasure days in, days out, when you  
enjoy your nearest Arch Preserver Step (for the checked  
reputable dressing for the address.) And when for our book-  
ies. It tells why so many thousands of pairs wear say Arch  
Preservers for the most comfortable shoes in the world. Dept  
T. N. E. T. Wright & Company, Inc., Rockland, Mass.

For Women, Baby Shoe Co., Newmarket, Ont. For Boys, Newmarket  
Shoes, 40 Ave. St. Catharines, Ont. For Men, Newmarket, Ontario, Ont.

## WRIGHT Arch Preserver SHOES



# The Aristocrat of Bonds



No stronger in the front of Jones, Kentucky Whiskey plays an equally graceful part in the hospitality of the most exclusive clubs in America. This great fountain of Old Kentucky has been the pride of our family for 3 generations.

Clemens Distillers Company,  
Lexington, Kentucky

THE WATCHLESS BOURBON OF OLD KENTUCKY

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Readers, but never read. At sixteen lived in way of his books through something to his stepmother, Herbert K. Mayes. Alger had had an enormous adventure or two... one with a school teacher, another with a married woman. In the latter after, the woman eventually found Alger and from their subsequent relationship...

De My Mayes' secretaries that Alger wrote books for boys because he could write better for them. With that theory I don't hold.

Except for his few bad women, Alger was really the best of his kind. It has always been a theory of mine that no author writes "down." There are good writers and bad writers, but I believe that every writer is doing his best at the time of composition. If Alger had written down to his young public, he never would have become the immensely popular writer that he

Horatio Alger, Jr.

Continued from page 103

was. Thus, he was ambitious and, as the woman always wants to play Nigger, so Alger always wanted to do something big. He never did. He was a first-rate, though his readers probably didn't realize it. I realize that I can still read an Alger book—I can

a lot of them for what written and written was the Mood.

It may be forgotten that Alger, a Harvard man who knew his French, had been a great boy the first part of American history which was some of the most important moments in the history of the United States.

Wrote the story of Abraham Lincoln. The *Scarlet Boy*. One of his James was Daniel Richmond, quoted in *From Farm Boy to President*. He was, in fact, such a character that his book or film began with a quotation from Shakespeare, although neither the boy

Continued on page 105



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**FOUNTAIN BRUSH**  
A New Shaving Idea  
That Combines Brush  
and Cream

[illegible]

### The Match Kings

Continued from page 134

derivates. This was Kueper's  
his knight. He could speak with  
power and rings on world issues  
he could share with those, he  
could continue with his culture

What were his arguments behind "To the Independent"? F. M. McCann is back. "The chief task of any large organization must be its usefulness to society—the primary duty of big business is to effect economy in the production and distribution of its goods—to give public part of the benefit of such economy, but—no other part of such benefit should go to the shareholders." There were strange words for one who left stockholders homeless.

With no semblance of the government and the use of money shortages, Krugger found himself in a complex situation. He had to overcome his previous feelings of dislike for the state. He had reiterated this policy would have made a serious threat to the balance of international and industrial operations. Two other things proved to him the German state, the only one he had never acquired, was under the influence of the product and he was forced to take action to reach the point. And he was compelled to make his largest loan to Germany as the desperate hope that he might achieve his mission.

In 1991 when Ford Street could no longer handle him, he purchased an exchange of stock between his telephone company and the American company, International Telephones and Telegraphs. He was looking for seven million dollars in collateral. My father of the 1940s was shocked and would not enter into a deal with Khrushchev. Khrushchev needed the money immediately. In order for us to bypass obligations, he bought 10 million dollars worth of Swedish bonds. Despite this financial transaction, his second report to Stockholm that year was very optimistic and, *bravely* and optimistically, Khrushchev remained in power, in the director's office.

[illegible]

\_\_\_\_\_

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DESIGNED TO HOLD ITS SHAPE  
IN CONFORM OF SUITS**



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**RAIN-MATE**

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## YOU CAN'T STUMP THE EXPERTS

## ABOUT A MANHATTAN COCKTAIL

**Angaria** *sp.*, you can only make true Manichae by using *Angaria* *aromatica* 'bitter' *Angaria* *diffusa* *incomparabile* have through a rock bringing out the full use and tang of the ingredients.

Here's the **simplest** way to make a Manhattan:  
It's possible to make Manhattan, it's the first  
1/2 cup of sugar, but it's wrong, give that  
manhattan is an old-fashioned drink, it's  
not a glass and wine.

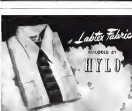
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